



DRAMA

ATAR course examination 2021

Marking key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Analysis and interpretation of a drama text

60% (40 Marks)

Question 1: Actor

(20 marks)

You are to choose **either** the character of Bapak **OR** Ibu in the Real World.

- (a) Explain what is driving the dramatic tension for your chosen character. Support your response with direct reference to the drama text. (4 marks)

Description	Marks
Explains in detail what is driving the dramatic tension for their chosen character. Provides supporting references to the text.	4
Outlines in some detail what is driving the dramatic tension for their chosen character. Provides relevant references to the text.	3
Provides general comments about dramatic tension for their chosen character. Provides some relevant reference/s to the text.	2
Makes superficial comments about dramatic tension. Provides limited to no reference/s to the text.	1
Total	4
<p>This sample answer provides an outline of one way the question can be addressed and is not the definitive response.</p> <p>Character: Ibu</p> <ul style="list-style-type: none"> Dramatic tension is created through Ibu’s grief, guilt and confusion from her son being missing. The mystery surrounding Ikan’s disappearance and the emotional struggle of being torn between hope and despair is driving this tension for my character. The problem is yet to be resolved and as she waits for a resolution, we see her inner conflict as she struggles with the reality of what others are saying and her guilt regarding her final goodbye to him. This is evident in Scene 3, when Ibu finds Bapak and the Old Man talking about Ikan: <i>She turns her attention to the Old Man; sees that sympathetic look. Breaking into a cry of grief and rage; she runs to the bedroom.</i> The presence of the Old Man with his knowledge about the sea indicates to Ibu that Bapak believes that Ikan has been lost at sea, and the Old Man’s ‘sympathetic look’ confirms her own fears. 	

- (b) Explain how you will shape **two** voice techniques for your chosen character to build this dramatic tension. Support your response with direct reference to the drama text. (8 marks)

Description	Marks
For each of the voice techniques: (2 x 4 marks)	
Explains in detail how they will shape a voice technique for their chosen character to build this dramatic tension. Provides supporting references to the text.	4
Outlines in some detail how they will shape a voice technique for their chosen character to build this dramatic tension. Provides relevant references to the text.	3
Provides general comments about how they will shape a voice technique for their chosen character to build this dramatic tension. Provides some relevant reference/s to the text.	2
Makes superficial comments about a voice technique for their chosen character. Provides limited to no reference/s to the text.	1
Total	8
<p>These sample answers provide an outline of one way the question can be addressed and is not the definitive response.</p> <ul style="list-style-type: none"> <p>Voice technique one: Tone</p> <p>In Scene 2, when Ibu and Bapak discuss Ikan's disappearance while she sweeps, I will convey Ibu's desperation by introducing a more hopeful tone to contrast her spoken words. In this scene, Ibu is seeking comfort and reassurance from Bapak, so when she says, 'Maybe the sea got rough?', I will manipulate my delivery to include an upward inflection at the end of the question to indicate the subtext that Ibu is still hopeful, despite the negative implication of the question she is asking. The dramatic tension will build as we hear Ibu's hopeful tone and wonder if she is going to cope with the information that follows about her son.</p> <p>Voice technique two: Pace</p> <p>I will contrast the pace at which Ibu speaks, from before and after Ikan's disappearance. When she says to Ikan 'Go on, out. Out, and get me a fish. Don't come home unless you have a big one. A big one, okay?', I will say it quickly and playfully. After Ikan's disappearance, I will deliver Ibu's lines slowly and carefully to highlight for the audience that she is being measured and trying not to fall apart. When she says 'I told him not to come home without-' these lines will be spoken very slowly and deliberately, as she is hesitant to speak her guilt and fears out loud. The dramatic tension will build as Ibu verbally struggles to finish the sentence, slowing down her pace until there is only silence. The loss of words indicates the realisation of what has potentially occurred.</p> 	

Question 1 (continued)

- (c) Explain how you will use the movement techniques of posture **and** proxemics to enhance this dramatic tension. Support your response with direct reference to the drama text. (8 marks)

Description	Marks
For each movement technique: (2 x 4 marks)	
Explains in detail how they will use posture/proxemics to enhance this dramatic tension. Provides supporting references to the text.	4
Outlines in some detail how they will use posture/proxemics to enhance this dramatic tension. Provides relevant references to the text.	3
Provides general comments about how they will use posture/proxemics to enhance this dramatic tension. Provides some relevant reference/s to the text.	2
Makes superficial comments about posture/proxemics and/or dramatic tension. Provides limited to no reference/s to the text.	1
Total	8
<p>These sample answers provide an outline of one way the question can be addressed and is not the definitive response.</p> <ul style="list-style-type: none"> <p>Posture: In Scene 3, when Ibu enters the room where the Old Man and Bapak are speaking, I will use posture to convey the subtext that it is in this moment that Ibu loses hope and finally allows her grief and fear to surface. I will enter the room with a direct gait and upright, stiff posture, but my chest will be slightly caved in with arms folded across them, as if protecting/hugging myself. When I see the Old Man, I will freeze, and my posture will become very rigid – my back and legs will straighten. I will hold this tableau for a moment before my posture collapses with the ‘cry of grief and rage’. I will fold in on myself, holding my hand to my heart with one hand and clutching my other arm around my stomach as if in physical pain as I double over at the waist and my knees bend. My head will fall into my chest as I cry out and turn to leave. The way my character physically collapses will enhance the dramatic tension as it will ignite the interest of the audience. They will be left wondering whether I will have the strength to leave the room, let alone the strength to keep pushing through the days whilst waiting for the return of my son.</p> <p>Proxemics: In Scene 2, when I am sweeping and talking to Bapak, I will use proxemics to show that I am still hopeful that Ikan is alive and well. As I sweep, I will demonstrate heightened awareness of the front door of the hut by constantly having my gaze drawn back to that space, and physically staying close to the door, as if I am reluctant to move away from it in case Ikan returns. I will block my movements so that my back is never turned to the door. When Bapak comes to my side and says ‘Manusia Ikan. Remember?’, I will look at him for a moment, before straining to look over his shoulder to the door again. When he takes the broom from me to sweep, I will move directly to the door and stare out of it into the distance. My focus has physically and emotionally shifted from my home and Bapak to the door and the future beyond it. My growing physical distance will help drive the dramatic tension by showing how I am becoming increasingly distant and isolated from everything I once surrounded myself with.</p> 	

Question 2: Scenographer

(20 marks)

- (a) Describe how you will use **two** visual elements to help create the Real World of the village. Support your response with direct reference to the drama text. (6 marks)

Description	Marks
For each visual element: (2 x 3 marks)	
Describes in detail how they will use a visual element to help create the Real World of the village. Provides supporting references to the text.	3
Outlines in some detail how they will use a visual element to help create the Real World of the village. Provides relevant references to the text.	2
Provides general comments about a visual element/principle of design in the Real World of the village. Provides limited to no reference/s to the text.	1
Total	6
<p>These sample answers provide an outline of one way the question can be addressed and is not the definitive response.</p> <ul style="list-style-type: none"> <p>Colour: I will use colour selectively to create 'a humble village home belonging to Bapak and Ibu'. The home will be made from weathered, bleached wood to show how the sun and wind has aged and worn the building. The floor of the house will be light coloured beach sand. There will be a collection of light brown shells and driftwood around the house that have been picked up from the beach over the years. The colour scheme is comprised of earthy neutrals that complement each other and the homely nature of the village.</p> <p>Texture: I will complement the choice of colours with appropriate textures – most of which would be sourced from the island. The text refers to wind throughout the village and wind chimes. The wooden house will have rough textured slabs of wood, some of which look to be salvaged from a shipwreck. While the textured wood is rough and coarse, it is not splintered and dangerous looking. The sand on the house floor adds to the organic texture of the island village home. Some humble curtains are on two of the windows made from the smooth sails of a ship. The wind chimes are made from rough coconut husks and make a beautiful soothing sound as the window blows through them.</p> 	

Question 2 (continued)

You are to use the principle of design: **contrast**, to distinguish between the two worlds (Real World and Down Under). Support your response with direct reference to the drama text.

- (b) (i) Describe your scenographic design for the Real World. (2 marks)

Description	Marks
Describes a scenographic design for the Real World. Provides supporting references to the text.	2
Provides general comments about the Real World. Provides limited to no reference/s to the text.	1
Total	2
<p>This sample answer provides an outline of one way the question can be addressed and is not the definitive response.</p> <p>Description: Real World: this design will capture the 'humble village setting', using wood structure for the house to show wear. Dilapidation of the buildings with a mixture of raw materials to be used to show the 'humble' nature of the setting and characters.</p>	

- (ii) Describe your scenographic design for Down Under. (2 marks)

Description	Marks
Describes a scenographic design for Down Under. Provides supporting references to the text.	2
Provides general comments about Down Under. Provides limited to no reference/s to the text.	1
Total	2
<p>This sample answer provides an outline of one way the question can be addressed and is not the definitive response.</p> <p>Description: Down Under: this design will capture the setting of under the ocean, with the set focusing on the features of under the sea by using sparkling, bright colours and larger than life set items, such as the 'two large clam shells and coral'.</p>	

- (iii) Explain how the principle of design (contrast) is realised in your design. (4 marks)

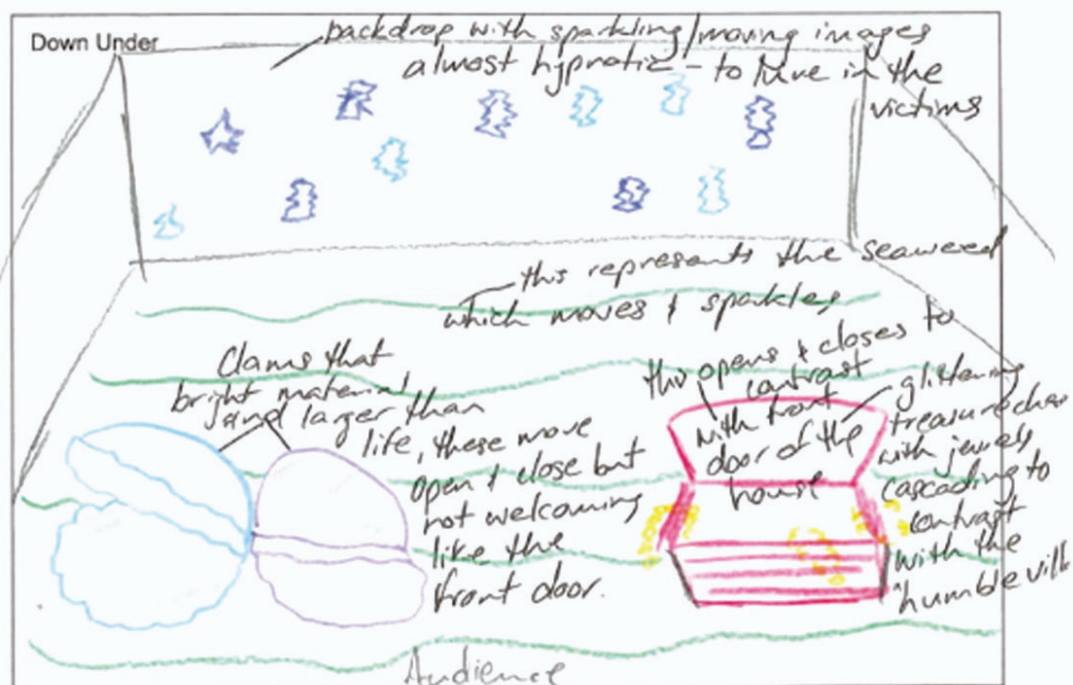
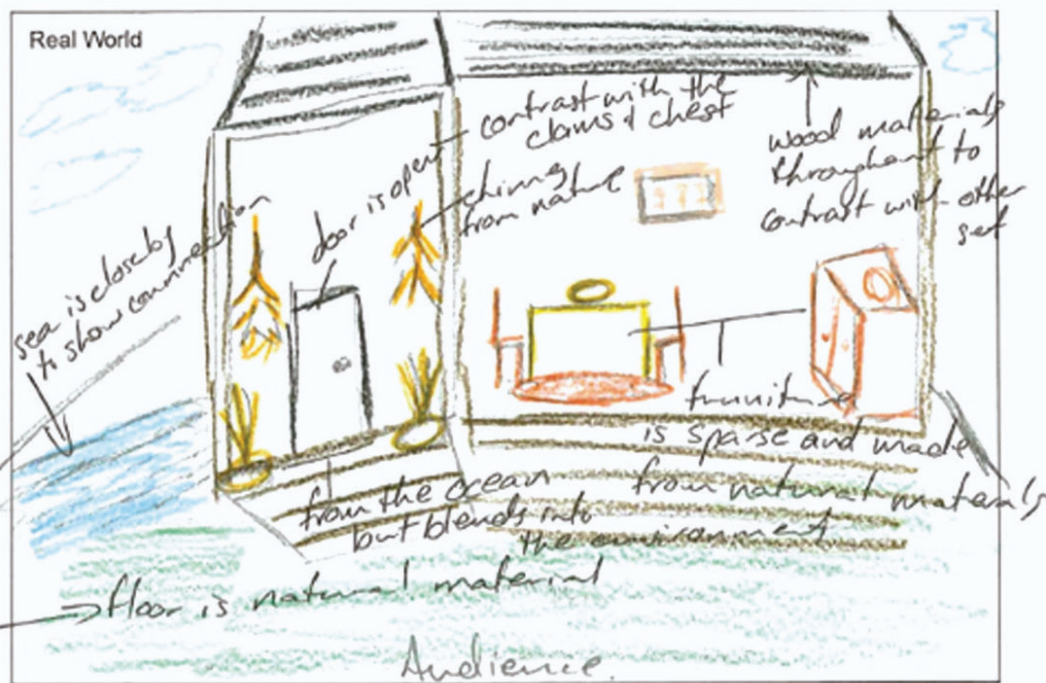
Description	Marks
Explains in detail how they will use contrast to distinguish between the two worlds (Real World and Down Under) created in the text. Provides supporting references to the text.	4
Outlines in some detail how they will use contrast to distinguish between the two worlds (Real World and Down Under) created in the text. Provides relevant references to the text.	3
Provides general comments about how they use contrast to distinguish between the two worlds (Real World and Down Under) created in the text. Provides some relevant reference/s to the text.	2
Makes superficial comments about contrast and the two worlds. Provides limited to no reference/s to the text.	1
Total	4
<p>This sample answer provides an outline of one way the question can be addressed and is not the definitive response.</p> <p>Contrast between the two worlds:</p> <ul style="list-style-type: none"> The contrast between the Real World and Down Under will be noted in the materials of each set. Organic, natural, and familiar objects will be scattered amongst the sparse stage which will be framed by the home made bamboo walls when creating the Real World environment to represent Bapak and Ibu's home. My design choices will emphasise the security, warmth and love that is generated within this basic family home. To show the family's connection and reliance to the sea; props will include shells, driftwood, and wind chimes around the house, again, all using natural materials. In contrast, the world Down Under design will focus on objects that are bright and shiny, glittering and oversized. This will create a foreign and fearful place through the use of distorted props, animation and darkness. I will do this by having a distorted and oversized treasure chest which slowly opens and shuts as well as two large clam shells, which frequently obscure Ikan from view and crowd the stage space. The sharp coral along the floor will also appear dangerous and all props will be coated with a shimmer to make them seem iridescent to the audience. This will contrast effectively with the organic materials chosen for the Real World to create two distinctly separate worlds. 	

Question 2 (continued)

- (c) Provide a diagram/illustration, with appropriate annotations, to support **each** of your scenographic design choices for the Real World and Down Under in part (b). (6 marks)

Description	Marks
For each of the two diagrams:	
Produces an effective diagram with relevant annotations.	3
Produces an appropriate diagram with some relevant annotations.	2
Produces a limited diagram with minimal or no annotations.	1
Total	6

These sample answers provide an outline of one way the question can be addressed and is not the definitive response.



Section Two: Australian drama and world drama

40% (26 Marks)

Question 3

(26 marks)

As a lighting designer, you are focusing on forces, visual elements and focus for a contemporary audience.

- Outline **one** of the key forces you plan to highlight for a contemporary audience in each set text. (6 marks)
- Explain **two** lighting design choices you will use to emphasise this force for each set text. (10 marks)
- Discuss **two** visual elements you will use to create focus in a key scene or section of each set text. (10 marks)

Outline one of the key forces you plan to highlight for a contemporary audience in each set text.	
For each of the two set texts:	
Outlines in detail the force they wish to highlight for a contemporary audience.	3
Provides some relevant points about the force they wish to highlight for a contemporary audience.	2
Makes superficial comment/s about the force they wish to highlight.	1
Subtotal	6
Explain two lighting design choices you will use to emphasise this force for each set text.	
For each of the two set texts:	
Explains insightfully two lighting design choices they will use to emphasise this force for each set text.	5
Explains in detail two lighting design choices they will use to emphasise this force for each set text.	4
Outlines two lighting design choices they will use to emphasise this force for each set text.	3
Provides some relevant points about lighting design choices they will use for this force for each set text.	2
Makes superficial comment/s about lighting design and/or force for each set text.	1
Subtotal	10
Discuss two visual elements you will use to create focus in a key scene or section of each set text.	
For each of the two set texts:	
Discusses insightfully how they will use two visual elements to create focus in a key scene or section of each set text.	5
Discusses in detail how they will use two visual elements to create focus in a key scene or section of each set text.	4
Outlines how they will use two visual elements to create focus in a key scene or section of each set text.	3
Provides some relevant points about visual elements and focus in a key scene or section of each set text.	2
Makes superficial comment/s about visual elements/principles of design and/or focus in a key scene or section of each set text.	1
Subtotal	10
Total	26

Question 3 (continued)

This sample answer provides an outline of one way the question can be addressed and is not the definitive response.

Outline one of the key forces you plan to highlight for a contemporary audience in each set text.

- A key force in the play *Endgame* by Samuel Beckett is the impact of the characters' isolation from the 'outside world' and resulting exploration of isolation, existentialist themes and the notion of fatalism. The characters appear to have either no clear way out of their situation (being stuck in a room together in a dystopian world), or the inability to take action to escape it (*Clov: "I'm going". He remains.*). This is further explored through key devices such as a disjointed use of language and character thoughts, cyclic plot, and a suspended sense of time. The context of what is occurring outside of the immediate place and time of the play that immobilises the characters is ambiguous, but this force could be reinterpreted for a contemporary audience to explore the impact of the global COVID-19 pandemic, and resulting lockdowns, on the human psyche. The characters in *Endgame* feel the same sense of isolation, frustration, powerlessness, and suspension of time that those in extended lockdowns have expressed feeling. When Clov says "I'm going" and then remains, it could be interpreted that he does not actually have the freedom of choice to leave (for a contemporary audience, because of strict lockdown regulations), but simply stating it out loud provides him a moment of relief.

Explain **two** lighting design choices you will use to emphasise this force for each set text.

- One lighting design choice I will make is to support the sense of timelessness and unclear sense of space through lighting that creates minimal vibrancy. By dropping the saturation of colours and giving the space and characters a washed-out appearance through grey, dull tones in my lighting design, it enhances the notion that even colour does not really exist in this wasteland (*He looks, moving the telescope. Zero...he looks...zero...he looks...and zero.*). This choice supports the force of extended isolation and frustration, as when something humorous occurs, it enhances the notion that the characters are unable to find joy/humour in any moment, as the space remains just as washed out as before, and there is no vibrancy or colour to lift the mood.
- Another lighting choice to support this force is to highlight the cyclic plot in which the same characters are trapped in the same situation within the same space. I will do this by creating some very dull, barely visible, vertical lines of shadow over the stage to symbolise a traditional jail cell and support the suspended sense of time and place, and reference the imprisonment the characters feel due to the lack of control they have over their current reality. I will also make the room seem visibly smaller as a spread of light will be brought in slowly over time. Finally, at the end, it will shrink until only Hamm is lit in the centre of the room, in his chair, with Clov standing in the shadows. It also draws focus to Hamm at the centre of the room, thus highlighting how he is the central axis upon which Clov's world will continually spin and one in which he will never/can never take action to escape.

Discuss **two** visual elements you will use to create focus in a key scene or section of each set text.

- The key section of the play I have chosen to focus on is the final moments before the play ends. This is because the sense of futility and extended isolation is driven home in these final moments by repetition and the contrast between words and actions of the characters. In the closing moments of the play, I want to create focus on the window as a symbol of hope and freedom, as it represents hope and the world that lies beyond the room in which the play takes place.

- Visual Element 1 – Line:
Sharp focus and straight lines will enhance the sense of the characters being ‘boxed in’ to the space created by the lighting. The wings of the stage/ exit points will not be visible, as the lighting will not illuminate anything outside of the square in which the characters move. The use of line highlights the four walls of the room and exaggerates the sense that the characters exist in a void, as the roof is somewhere out of sight, in the blackness. The straight, sharp lines and focus of the lighting before the blackout are also indicative of a prison-like environment.
- Visual Element 2 – Tone/Value:
In the final moment of the play, the light in the window begins to become brighter again (earlier in the play, the light had gone out – CLOV (looking): The light is sunk.), emitting a warm glow that could imply a sunrise. It is eventually the only light left onstage before the final blackout and the warm yellow gel creates a sense of contrast to Clov standing in the shadows. This draws the audience’s focus to the window and that hope that only exists ‘outside’ of the room.

Question 4

(26 marks)

As a dramaturge, you are focusing on theme, spaces of performance and audience.

- Outline how a key theme is relevant for a contemporary audience for each set text. (6 marks)
- Explain how a selected performance space could be adapted to highlight this theme for each set text. (10 marks)
- Discuss **two** ways that the performers and audience can interact in this specific space to help make meaning of this theme in a key scene or section of each set text. (10 marks)

Outline how a key theme is relevant for a contemporary audience for each set text.	
For each of the two set texts:	
Outlines in detail how a key theme is relevant for a contemporary audience.	3
Provides some points about how a key theme is relevant for a contemporary audience.	2
Makes superficial comments about a key theme for a contemporary audience.	1
Subtotal	6
Explain how a selected performance space could be adapted to highlight this theme for each set text.	
For each of the two set texts:	
Explains insightfully how a selected performance space could be adapted to highlight this theme for each set text.	5
Explains in detail how a selected performance space could be adapted to highlight this theme for each set text.	4
Outlines how a selected performance space could be adapted to highlight this theme for each set text.	3
Provides some relevant points about how a selected performance space could be adapted to highlight this theme for each set text.	2
Makes superficial comments about a selected performance space and/or theme for each set text.	1
Subtotal	10
Discuss two ways that the performers and audience can interact in this specific space to help make meaning of this theme in a key scene or section for each set text.	
For each of the two set texts:	
Discusses insightfully two ways performers and audience can interact in this specific space to help make meaning of this theme.	5
Discusses in detail two ways performers and audience can interact in this specific space to help make meaning of this theme.	4
Outlines two ways performers and audience can interact in this specific space to help make meaning of this theme.	3
Provides some relevant points on ways performers and audience can interact in this space relevant to theme.	2
Makes superficial comments about performers and/or audience in this space and/or theme.	1
Subtotal	10
Total	26

This sample answer provides an outline of one way the question can be addressed and is not the definitive response.

Outline how a key theme is relevant for a contemporary audience for each set text.

- The key theme in *Our Town* by Thornton Wilder will be the importance of appreciating each moment of your life, and not wasting it. This is reflected by Emily's quote: 'Do any human beings ever realise life while they live it? – every, every minute?' (p. 95). For a contemporary audience, this message is relevant and relatable due to the impact of the COVID-19 pandemic on people's everyday lives, and how it has forced the world to slow down and re-evaluate what is truly important in life. Globally, we are being faced with high death counts and an overwhelming sense of grief and our own mortality. This relates strongly to this theme for *Our Town*.

Explain how a selected performance space could be adapted to highlight this theme for each set text.

- I would suggest using a found space, a town hall, with a staging configuration whereby the audience is seated in chairs in a grid pattern throughout the space, 1-1.5 m apart from each other to help highlight this theme. The actors will move through the audience throughout the action of the play, positioning the audience in amongst the action, and therefore immersing the audience in the lives of the characters, so that they feel like a part of the town – they are in the lived experience and appreciating each moment. This then makes the message of the play more powerful, as they have an intimate connection to the characters and relate to them by being positioned among them. Using a town hall further reinforces the notion that the audience and characters are all part of the town, the idea that 'our town' is 'this town'.

Discuss **two** ways that the performers and audience can interact in this specific space to help make meaning of this theme in a key scene or section of each set text.

- During George and Emily's wedding, the actors' manipulation of voice and movement techniques could be used to indicate an awareness of the audience and draw them into the action of this scene. Having the audience scattered throughout the space creates an intimate relationship between the actors and audience, and the actors can manipulate this to create a cloistered atmosphere whereby the tension is increased because of the audience's proximity to 'private' events and conversations. For example, when Mrs Gibbs says to George 'George! If anyone should hear you! Now stop. Why, I'm ashamed of you!' she could physically position herself between George and nearby audience members in an effort to shield their conversation. She could lower the projection of her voice and look furtively over her shoulder, grimacing politely at anyone she makes eye contact with. Mrs Gibbs' active awareness of audience is then contrasted when Emily enters and she and George make eye contact across the space. They will hold each other's gaze as they walk in a direct line towards each other, as if unaware they are being watched. This contrast in blocking shows how George and Emily are completely lost in the moment, embracing 'every minute', thus reinforcing this theme for the audience. The actors performing in this way to highlight the staging configuration supports my previous recommendation that the audience should be a part of the events of the play, and not simply spectators. As a dramaturge for this play, I think it is important to highlight the theme of embracing life while we are living it, hence creating dramatic meaning in the final scene, when it becomes clear that the audience are also in the cemetery. The intended impact is that the audience are positioned to view the events of the play from the same perspective as the dead and reflect on the notion that it is important to embrace life while we are living it.

Question 5

(26 marks)

As a director, you are focusing on character relationships and contemporary approaches to rehearsal and performance.

- Outline a key character relationship you will emphasise for each set text. (6 marks)
- Explain how you will use a contemporary approach in rehearsal to explore this relationship in each set text. (10 marks)
- Discuss **two** ways you will manipulate audience responses in the performance to convey this relationship in a key scene or section of each set text. (10 marks)

Outline a key character relationship you will emphasise for each set text.	
For each of the two set texts:	
Outlines in detail a key character relationship they will emphasise for each set text.	3
Provides some relevant points about a key character relationship they will emphasise for each set text.	2
Makes superficial comments about a key character relationship they will emphasise for each set text.	1
Subtotal	6
Explain how you will use a contemporary approach in rehearsal to explore this relationship in each set text.	
For each of the two set texts:	
Explains insightfully how they use a contemporary approach in rehearsal to explore this relationship in each set text.	5
Explains in detail how they will use a contemporary approach in rehearsal to explore this relationship in each set text.	4
Outlines how they will use a contemporary approach in rehearsal to explore this relationship in each set text.	3
Provides some relevant points about how they will use a contemporary approach in rehearsal to explore this relationship in each set text.	2
Makes superficial comments about a contemporary approach in rehearsal and/or relationships in each set text.	1
Subtotal	10
Discuss two ways you will manipulate audience responses in the performance to convey this relationship in a key scene or section of each set text.	
For each of the two set texts:	
Discusses insightfully two ways they will manipulate audience responses in the performance to convey this relationship in a key scene or section of each set text.	5
Discusses in detail two ways they will manipulate audience responses in the performance to convey this relationship in a key scene or section of each set text.	4
Outlines two ways they will manipulate audience responses in the performance, to convey this relationship in a key scene or section of each set text.	3
Provides some relevant points about audience responses to this relationship in a key scene or section.	2
Makes superficial comments about the audience and/or the relationship in a key scene or section.	1
Subtotal	10
Total	26

This sample answer provides an outline of one way the question can be addressed and is not the definitive response.

Outline a key character relationship you will emphasise for each set text.

- A key character relationship I will emphasise in *Next to Normal* by Kitt and Yorkey is that of middle aged mother Diana and her teenage daughter Natalie. Diana is the catalyst for the action of the play and whilst she loves her daughter, her mental illness creates an obstacle in their relationship. They are a family in pain and Diana's volatile mood swings impact Natalie who at times is saddened and frustrated, questioning 'if other daughters feel the way I do.' As a Director, I will explore the fragility of this key relationship.

Explain how you will use a contemporary approach in rehearsal to explore this relationship in each set text.

- I will use a contemporary rehearsal process influenced by LePage to collaboratively work with the actors playing Diana and Natalie. A focus will be on making meaning through body and spatial awareness before introducing text/lyrics. By using silent bodies in the space, the actors will experiment with physically showing their characters internal state. To explore this specific relationship, each actor will be given a spatial limitation and told to communicate their disconnect to each other physically. Diana will be directed to drift away from Natalie whilst being confined to a small square taped on the stage floor. Natalie is to try and reach out and assist her mother but is trapped by an imaginary plane of glass dividing them. They will explore how these restrictions physically and emotionally affect their interactions, first silently and then to music.

Discuss **two** ways you will manipulate audience responses in the performance to convey this relationship in a key scene or section of each set text.

- A key emotional response I want to elicit from the audience is one of compassion for the mother and daughter who are trying to manage a fragile, changing relationship in which there are no winners. I will manipulate the audience response by highlighting a moment of change in the text in which the characters finally show acceptance for both the situation and their dysfunctional relationship. When Natalie is preparing to go to her dance, she questions her mother: 'Where has this caring been for 16 years?' initially rejecting Diana's response that things would get better between them. A moment of change now occurs in the relationship. Diana chooses to grab Natalie realistically, holding her lovingly. I will emphasise this to the audience by directing the actors to replace their previous stylised choreography with realistic movement. I will also direct the lighting designer to use a warm light to focus the audience attention on this shift of tone. When Diana connects with her daughter by admitting 'We wanted to give you a normal life, but I realise I have no clue what that is.' Natalie will use a soft projection and emotive tone when singing to explain through lyrics that she doesn't need a normal life: 'but something next to normal would be ok.' She will then be directed to rub Diana's back comfortingly like she is the mother figure. As they look at each other for a beat with their facial expressions indicating acceptance and love, the audience shares in this intimate moment. As audiences respond to moments of change, this will manipulate the audience to have a more compassionate response toward the characters fragile relationship.

Question 6

(26 marks)

As a costume designer, you are focusing on historical **or** social **or** cultural value/s and the principles of design.

- Outline a historical **or** social **or** cultural value of a selected character in each set text. (6 marks)
- Explain how your costume design choices highlight this historical **or** social **or** cultural value for each set text. (10 marks)
- Discuss how you will use **two** principles of design in your costume design for the selected character in a key scene or section of each set text. (10 marks)

Outline a historical or social or cultural value of a selected character in each set text.	
For each of the two set texts:	
Outlines in detail a historical or social or cultural value of a selected character.	3
Provides some relevant points about a historical or social or cultural value of a selected character.	2
Makes superficial comments about a historical or social or cultural value of a selected character.	1
Subtotal	6
Explain how your costume design choices highlight this historical or social or cultural value for each set text.	
For each of the two set texts:	
Explains insightfully how their costume design choices highlight this historical or social or cultural value.	5
Explains in detail how their costume design choices highlight this historical or social or cultural value.	4
Outlines how their costume design choices highlight this historical or social or cultural value.	3
Provides some relevant points about how their costume design choices highlight a historical or social or cultural value.	2
Makes superficial comments about their costume design choices and/or a historical or social or cultural value.	1
Subtotal	10
Discuss how you will use two principles of design in your costume design for the selected character in a key scene or section of each set text.	
For each of the two set texts:	
Discusses insightfully how they use two principles of design in their costume design for the selected character in a key scene or section of each set text.	5
Discusses in detail how they use two principles of design in their costume design for the selected character in a key scene or section of each set text.	4
Outlines how they use two principles of design in their costume design for the selected character in a key scene or section of each set text.	3
Provides some relevant points about how they use two principles of design in their costume design for the selected character in a key scene or section of each set text.	2
Makes superficial comments about principles of design and/or visual elements in their costume design for their selected character.	1
Subtotal	10
Total	26

This sample answer provides an outline of one way the question can be addressed and is not the definitive response.

Outline a historical **or** social **or** cultural value of a selected character in each set text.

- Antigone is the protagonist of Sophocles' play *Antigone*. The play is set in Thebes during the Thirteenth Century and a cultural value I wish to highlight is her loyalty to family as it is this loyalty that drives the interactions and tensions between the characters in the play.

Explain how your costume design choices highlight this historical **or** social **or** cultural value for each set text.

- My selected character Antigone foredooms her tragedy by deciding to violate the non-burial law by honouring the corpse of her brother Polyneices. The cultural value I wish to highlight for the audience is Antigone's loyalty to her family. Antigone will proudly wear a gown that will have a blue and bronze applique around the neckline, this is her family's traditional pattern (also worn by other family members). As she announces her plan, she will touch this applique to indicate the loyalty to her family. I will also design a bold blue sash made from the family's traditional blue and bronze applique which she will then wrap around herself as a coat of arms as she begins her battle against Creon. This will contrast Creon's sash which will be the colour of red, symbolising the blood on his hands and the anger in his heart.

Discuss how you will use **two** principles of design in your costume design for the selected character in a key scene or section of each set text.

- I will focus on two principles of design, balance and contrast, in my costume design for Antigone. The design of the gown will be in keeping with clothes worn in Thebes during the Thirteenth Century. Antigone will wear a long, light symmetrical cloak that drapes evenly over both her shoulders. This balance of material on both sides of her body will emphasise her reasoned and level thinking. This will contrast to Creon who will have his asymmetrical cloak draped to one side, showing unbalance in his costume, and hence symbolising his unreasonable, inconsistent rule and decision making. Antigone's gown will be made from a coarse fabric, whereas, Creon's cloak will be made from a fine silk. This contrast in fabric quality will emphasise Antigone's lower social status and power to Creon.

Question 7

(26 marks)

As an actor, you are focusing on character features, practitioner approaches and movement.

- Outline a key character feature you will highlight for a chosen character in each set text. (6 marks)
- Explain how you will apply a practitioner approach to movement for this character in each set text. (10 marks)
- Discuss how you will use stillness **and** movement to enhance dramatic action for this character in a key scene or section of each set text. (10 marks)

Outline a key character feature you will highlight for a chosen character in each set text.	
For each of the two set texts:	
Outlines in detail a key character feature they will highlight for a chosen character.	3
Provides some relevant points about a key character feature they will highlight for a chosen character.	2
Makes superficial comment/s about key character feature they will highlight for a chosen character.	1
Subtotal	6
Explain how you will apply a practitioner approach to movement for this character in each set text.	
For each of the two set texts:	
Explains insightfully how they will apply a practitioner approach to movement for this character.	5
Explains in detail how they will apply a practitioner approach to movement for this character.	4
Outlines how they will apply a practitioner approach to movement for this character.	3
Provides some relevant points about how they will apply a practitioner approach to movement for this character.	2
Makes superficial comments about a practitioner approach and/or movement.	1
Subtotal	10
Discuss how you will use stillness and movement to enhance dramatic action for this character in a key scene or section of each set text.	
For each of the two set texts:	
Discusses insightfully how they will use stillness and movement to enhance dramatic action for each chosen character in a key scene or section.	5
Discusses in detail how they will use stillness and movement to enhance dramatic action for each chosen character in a key scene or section.	4
Outlines how they will use stillness and movement to enhance dramatic action for each chosen character in a key scene or section.	3
Provides some relevant points about they will use stillness and movement to enhance dramatic action for each chosen character in a key scene or section.	2
Makes superficial comments about stillness and movement and/or dramatic action.	1
Subtotal	10
Total	26

This sample answer provides an outline of one way the question can be addressed and is not the definitive response.

Outline a key character feature you will highlight for a chosen character in each set text.

- My chosen character in Sophocles' play *Antigone* is the central character; Antigone. Her character features, which reflect the strong psychology of her character, are those of a woman who is both pious and brave who shows great determination in the face of adversity. She possesses character features which reflect the strong psychology of her character. One way I will highlight these strong character features is through her choices in physicality. One way she will physically show her strength is through her posture. Her posture will be upright, shoulders back and head held high. When she delivers her dialogue to Creon, she will project confidently and speak of her brother with love by lowering her voice and using a respectful tone.

Explain how you will apply a practitioner approach to movement for this character in each set text.

- I will apply components of Meyerhold's Biomechanics to developing movement for my character. This will enable me to focus on stylised movement and physical expression. In developing consistent posture and mannerisms for Antigone I will work through the following sequence stemming from standing in neutral position with my hand across my heart to symbolise bravery and loyalty to family. 1. Make the correct economical gesture or pose for Antigone. 2. Turn it into the largest and most exaggerated form of that gesture or pose. 3. Scale it down again. 4. Work to develop the rhythm of the character's physical movement.

Discuss how you will use stillness **and** movement to enhance dramatic action for each chosen character in a key scene or section of each set text.

- A key scene in *Antigone* is in the beginning of the play, the meeting between the sisters, Antigone and Ismene. As she announces her plan to violate the no burial law, Antigone, will slowly transition to her proud, upright posture to highlight her bravery. She will not break eye contact with her sister. This controlled movement of the head, shoulders and back will be slow and deliberate. Once she reaches her final posture, her head held high to represent the peak of her strength, she will deliver her remaining lines without movement. This stillness will heighten the dramatic action by adding weight to Antigone's powerful words. In contrast, her sister will pace quickly back and forth clearly anxious about Antigone's plan.

ACKNOWLEDGEMENTS

- Question 1(b) & (c)** Quotes from: Thibodeaux, S. (2020). *The age of bones Zaman Belulang* [Playscript]. Retrieved April, 2021, from <https://australianplays.org/script/PL-302>
- Question 4** Dot point 1 quote from: Wilder, T. (1938). *Our town*. Harper Perennial Modern Classics, p. 108.
Dot point 3 quote from: Wilder, T. (1938). *Our town*. Harper Perennial Modern Classics, p. 78.
- Question 5** Dot points 1 & 3 quotes from: Kitt, T. & Yorkey, B. (2010). *Next to normal*. Theatre Communications Group, pp. 86-87.

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